

# *The* STUDENT WRITER

*The Author's Trade Journal*

*March*

1923

## MOTIVE

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## Misleading Propaganda

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*By Willard E. Hawkins*

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Willard E. Hawkins  
Editor  
The Student Writer

The following criticism by the former editor of Field and Stream, who is also a popular author of short-stories and novels, expresses the claim of the book to a place in every library:

Dear Hawkins:—

I sat up half of last night reading your book "Helps for Student Writers." It is a whale! I have read nearly all of them, but none as meaty as yours. When a man who has been writing fourteen years tells you he can get a lot of good stuff out of your book, that book is going some! Of a truth thou art my father and my mother, O raj! May The Presence live a thousand lives!

And now I'm going to slam your title. Too modest. My own reaction to it was, "H'm, something for the rank beginner; but I'll have to order it, because it is his book." So down it went on my list, but I had no idea what a really splendid thing I was ordering. Other writers on the subject tell us the same old bunk about Hawthorne and Poe, but they give their screed an authoritative title, "The Short-Story," "The Art of the Short-Story," etc., and down it goes in catalogues as one of the standard works. How often have we pros. bought such books, hoping that there might be something new in them to help us in our work! Only to find that their authors know absolutely nothing about a short-story.

Along comes Hawkins, with strictly modern dope, trenchant analysis, clear illustration of your points, up-to-date subject matter—and what do you do? Title your work, "Helps for Student Writers"—durn ye! That title scares off the pro., who really needs your book, for he has seen these "helps" before. What to do? Ditch your title; sit up several nights devising a really good one. You have plenty to tell Bedford-Jones and Robert Chambers alike. Your chapters on repression hit me pretty hard. My best critic, my father, is always banging me about extravagance of phrase, but it took you to show me by concrete example where I have been stepping over the line. A thousand salaams.

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## THE STUDENT WRITER'S Literary Market Tips

*Gathered Monthly from Authoritative  
Sources*

*Ace-High Magazine*, 799 Broadway, New York, Harold Hersey, editor, writes the following: "In your February issue I note that you mention the fact that *Ace-High Magazine* has paid less than a cent a word in the past. This is correct. However, we have been paying a cent a word and over, the new rate accompanying our publication twice a month instead of once. Our two paydays are the first and fifteenth of each month after acceptance. In our 'My Most Thrilling Experience' we give courtesy checks for accepted material, these payments in no way affecting the chances of winning one of the three prizes awarded with each issue. For example, an author sold us his experience for \$5 and he won the \$25 prize in that number. His rate of payment came to about three cents a word."

*People's Popular Monthly*, Des Moines, Iowa, Elizabeth B. Canady, managing editor, writes the following: "We can use articles, Beauty, Household and Community, of about 1000 words, with photos; short stories, adventure, humor, character, about 3500 words; novelettes of 7500 to 10,000 words; serials not to exceed 75,000 words, 'victory over difficulties' theme; occasionally a lyric or two with human interest theme. The type of material that we most desire is out-of-door, stories of the sea, of the North, of the mountains, wholesome love and intimate 'happy family' types of story; also stories of unusual characters and their development. We do not use stories portraying the ultra-sophisticated or lurid tales of night life in the underworld. We pay usually about two months before publication at rates of 1 cent to 2 cents per word for stories, occasionally up to 4 cents; 2 cents per word for features. There will be no buying done until after June 1, 1923."

*Action Stories*, 461 Eighth Avenue, New York, J. B. Kelly, editor, sends the following: "As there seems to be a misunderstanding in the minds of some of our contributors concerning our editorial policy, I am touching on one important point in this letter. Some of our authors think that a woman interest is a bar to a story in *Action Stories*. Nothing could be farther from the truth. What we want to avoid in our stories is the 'mush stuff.' We do not object, rather we invite a strong sex interest, particularly in our detective and mystery stories. Some of our most successful stories carried a strong sex interest and yet were in every sense true action stories—for illustration, the Ralph Mix stories of the Philippines. So will you please remember that rather than being a bar, a strong sex interest in manuscripts submitted to *Action Stories* is invited? In the final analysis, all detective stories pivot around a human desire for something that another human being has, and in the world's riches, woman has always been the richest stake."

*Foreign Affairs*, 25 W. Forty-third Street, New York, Archibald Cary Coolidge, editor, sends the following: "Our principal need is for articles of from 3,000 to 5,000 words, concerning international political, economic and financial matters. We cannot use any fiction or any pictures. We pay an average of \$100 each for articles that are acceptable, payment being made on publication. This magazine is published quarterly."

*U. S. Air Service*, 339 Star Building, Washington, is devoted to the army and navy air service of the United States. Corley P. McDarment, associate editor, sends the following message to writers: "We can use anything with an aeronautical slant except fiction. Our principal need is for articles, though we can use some editorials, a little verse and a few jokes. Our situation in regard to payment is peculiar. Most of our contributors are and have been big aeronautical experts, or others closely interested, like Henry Ford and Howard Coffin. These men write on invitation and an offer to them of what we would be able to pay would be ridiculous. Men like Orville Wright submit articles on invitation that could not be procured for any reasonable amount of money. The great scarcity of actual writers on aviation matters made this course necessary. However, feeling that we wanted to make some compensation, we decided upon a bonus for the best article. Notice of this appeared in your February prize contest column. We go in for good material rather than big names, but it happens that those who know most about aviation have made big names for themselves. We offer excellent opportunity for writers who wish to enter an uncrowded field of literary work, who are willing to study the situation in order to find out what it is all about. This does not mean highly specialized or technical work either, but enough to keep from making big breaks."

*Thos. H. Ince Studios*, Culver City, Calif., sends out the following announcement: "In view of the fact that Mr. Ince has found it necessary to reduce his scenario staff he is obliged to discontinue reading original stories unless the latter are submitted to him through recognized literary agencies. This does not mean that Mr. Ince is no longer in the market for stories by free-lance writers. On the contrary, he is ready and willing to consider any suitable story regardless of its authorship, but it is imperative that all manuscripts be submitted to his scenario editor through the above specified channels." What constitutes an agency "recognized" by the Ince Studios is not specified.

*The Cauldron*, P. O. Box 171, New Haven, Conn., Harry F. Preller, editor, writes: "We have on hand enough material for three months."

*How to Make Money*, 24 Jackson Avenue, Long Island City, N. Y., sends the following notice to would-be contributors: "We find that manuscripts being submitted to us do not in any sense attempt to follow our directions. We want no general stories on thrift or savings, no sermons on industry, and no poetry. The articles that we use must contain the following data: The name of the product or money-making opportunity; the capital needed; the possible profits; an appropriate picture or illustration. Occasionally the above may be supplemented by a recital of how someone has made money in this particular line."

*Mystery Magazine*, 168 W. Twenty-third Street, New York, L. Senarens, editor, writes: "We can use only detective stories for men and women. Our present need is for short stories of 3,000 to 5,000 words, an novelette of 10,000 to 12,000 words. We do not use murder mysteries. We pay on acceptance at rates which vary according to the merit of the material submitted."

*Giftwares*, 1181 Broadway, New York, Helen E. Jones, editor, sends the following statement of needs: "The only thing that we can use at present is the short merchandising article. Such articles should be approximately 1000 words in length and should describe methods actually in use in gift stores. They should always be accompanied by photographs illustrating the article. We pay about one cent per word for the articles and \$2 each for plates."

*Radio News*, 53 Park Place, New York, H. Gernsback, editor, writes: "The one thing that we can use at present is the technical article. We want radio articles of 1000 to 2000 words. Cannot use any fiction. We pay on publication at from 1 cent to 3 cents per word."

*Judge*, 627 W. Forty-third Street, New York, does not pay on acceptance, as stated in a letter from one of its editors, according to a report received from a contributor, and apparently is very slow about paying after publication at the present time.

*Woman's Weekly*, Vancouver, British Columbia, Canada, does not pay for or return manuscripts, and ignores all inquiries concerning manuscripts that have been submitted, according to word from a contributor.

*The James Fort Forsyth Publishers News Service*, North Muskegon, Mich., an organization serving the suburban weekly newspapers, monthly magazines and press of the United States as a whole, has added to its personnel and broadened its service. James Fort Forsyth, manager of the organization, writes that it is now in a position to accept for consideration applications from free lances in every city and town in the United States. Mr. Forsyth asks that those interested in foreign countries or provinces get in direct communication with him. All foreign applications will be personally handled by Mr. Forsyth and in replying the correspondent is sent payment for postage expended. Proper working credentials are furnished all those accepted and hearty co-operation is assured. The work is, of course, of a part-time variety. Assignments are furnished monthly in the form of "The Editor's Letter," a monthly

*The Children's Hour*, Rose Saffron, editor, should be addressed at Boston 19, Massachusetts. In the item in our December number the 19 was omitted from the address.

*The Canadian Illustrated Monthly, Limited*, Montreal, Quebec, Canada, has been temporarily discontinued, according to a statement from a member of the staff.

*Fur Age Monthly*, 47 W. Thirty-fourth Street, New York, sends the following message through one of its staff members: "*Fur Age Monthly* is conducting a department entitled 'Telling Selling Tales,' which consists of anecdotes told by salespeople in fur shops or fur departments. We want authentic stories, written in the first person; 100 words \$1. *Fur Age Weekly*, same address, wants news photos of fur interest; \$2 each."

*Popular Mechanics Magazine*, 6 N. Michigan Avenue, Chicago, suggests that intending contributors test the probable availability of their material by asking themselves these questions: Is it new in its field—that is, within six months? Is it practical? Will it interest quite a large number of people? If the answers are "yes," you can be sure that the work will receive careful consideration. Quoting a recent editorial statement, "We pay \$2.50 and upward for photographs, and from 1 cent a word upward for that part of the manuscript which we can use. We pay upon acceptance. Our rates vary with interest of the subject. When we find that we cannot use material we try to return it just as promptly as possible."

*The Scholastic*, Bessemer Building, Pittsburgh, through M. R. Robinson, member of the editorial staff, sends the following: "At the present time *The Scholastic* is overstocked with short stories. We are, however, still in the market for a few articles about boys and girls in high school who are doing unusual or worth-while things; this does not mean that we want stories of prodigies. We are also always interested in ideas for high school students to use in making the meetings of their various clubs and organizations more interesting. Articles for us should always be short to receive consideration."

*The Open Road*, 248 Boylston Street, Boston, states that favorite subjects are business, avocations, travel, camping, exploration, amateur sports. In fiction, mystery, humor and romance are desired. No juvenile matter is used. Rates are fair.

*Progressive Grocer* and *Good Hardware*, Butterick Building, New York, send the following message through their editor, J. W. Greenberg: "I should like to get a lot of photographs of hardware and grocery store window and interior displays. In many groceries there will soon be Lent window displays. We can use all the good pictures on this that we can get. Canned Foods Week will be held all over the country from March 3 to March 10, and there will be any number of good window and interior displays of canned foods. I'd like to get pictures of these. Am also in the market for pictures of automobile accessories and radio displays in hardware stores. In addition to pictures of displays, I can always use short items of a couple of hundred words (with pictures or



sketches where possible) of unusual merchandising stunts or home-made fixtures in use by hardware dealers or grocers. A word about pictures of window displays: They should be taken at night wherever possible, and a professional photograph usually costs \$3.00. Very often you can get the merchant himself to pay this. In any case, we will pay you."

*Health Culture*, 1133 Broadway, New York, does not use contributions on sex subjects, though some health magazines will do so. In a recent letter to a contributor the editor said: "Our magazine is a text-book on health for a great many public and private schools throughout the country, and we know that an article on sex would not be passed on favorably by the faculties nor by Y. M. C. A.s. We have to be careful and have to keep away from the subject of sex in *Health Culture*."

*Farm Life*, Spencer, Ind., sends this message to intending contributors: "We want interesting and helpful stories of farm life. They should be concise and practical, giving facts and figures. We ourselves can rewrite agricultural bulletins and editorialize on generalities. What we want from you are things we do not know—your own experience and that of your neighbors. Hereafter, payment will be made upon acceptance of our rates, and if you demand a special price you should stipulate the fact."

*The Forecast*, 6 E. Thirty-ninth Street, New York, is interested in constructive ideas about food and health and in methods of caring for children and improving the home. Rates are fair.

*National Kindergarten Association*, care Lucy B. Overfield, 207 E. Seventeenth Street, Brooklyn, N. Y., can use articles on the care and education of children. They must be short—not more than 500 or 600 words. Payment is about a cent a word, usually on publication.

*The Indiana Farmers' Guide* gives submitted manuscripts a prompt reading. Though the rates for unsolicited material are only about \$2 a thousand words, the check can be relied on to appear soon after the first of the month following publication. Matter has to be seasonable; the editor figures that suggestions in an out-of-season article will be forgotten before time for their use, and declines to hold manuscript many months.

*Textile World*, 111 Sumner Street, Boston, is, of course, devoted to the textile interests, especially as they pertain to mill management. Manuscripts are sometimes returned without any kind of rejection slip, but remuneration is offered for articles that prove acceptable.

*Junior Home Magazine*, Kreider Company, 708-710 Republic Building, Chicago, pays \$1 each for short articles on helps for mothers in the home.

*Musician*, 2720 Grand Central Terminal, New York, seldom uses long articles from the unknown contributor. Something practical told in less than 1,000 words is the most welcome offering. Payment for unsolicited matter is on publication, at about one-half cent a word.

(Continued on page 23)

## THE STUDENT WRITER

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# Motive

*In Which a "Rap" is Taken at Textbook Authorities  
for Their Tendency to Make Too Much  
of Technique in Fiction*

By Warren Hastings Miller

**I**N THE January *Bookman*, Johan J. Smertenko draws a most scathing indictment against the American machine-made short-story. If we grant that it is confined to the popular magazines, those of huge circulation and advertising computed in millions, the arraignment is just. From the *Satevepost* to the *Street & Smith* thrillers we find the clever and, let us say, rule-made short-story in preponderance. But even then I would not make the sweeping indictment that Smertenko permits himself, for among that mass of piffle for the many you will come across story after story that is significant, replete with human *karma*, a true document of its time and place. And Smertenko ignores entirely the occasional really great short-stories one finds in such American magazines as *The Atlantic Monthly*, *Harper's*, *Scribners*, *The Century*, *The Dial*, stories, some of which, after a due winnowing, can be set alongside anything that the French, English or Russian masters ever produced.

The crux, however, of Smertenko's indictment can be summed up in the one word, Motive. There lies the lack which makes the average popular magazine story banal. To a man of his essentially foreign viewpoint the lack seems incomprehensible, something beyond the power of mind to grasp. Why write, when the author has said nothing, after all is done and the clever ending, with the surprise twist or what not, written? What motive is there back of it all? What purpose? What human problem or need or perplexity is here set forth and the reader left to ponder? Cleverness, and nothing else. Small wonder that the gentleman rises to sweeping indictments! Viewed superficially the whole thing seems rotten, without form and void, a thing to make America hide her face in shame in the world of literature. Here is life, vivid, tremendous, crowded with national and individual doubts, perplexities, trends whose drift no man can foresee, and here are our writers

uttering piffle, busying themselves with clever nothings, writing whatever will above all things—sell.

In the main it's true, and the causes are in part as Smertenko says, advertising, circulation, the demand for pabulum that the public can enjoy. Our writers must meet that demand or starve. But there is a deeper cause—the training of our writers themselves. It is perfectly possible to write an entertaining story, clever, ingratiating, replete with the apt phrase and the merry quip, yet having something significant to say—in one word, a motive. Yet the more practical of our textbooks have little or nothing to say about motive, but are concerned principally with technique, how to construct a readable and salable story. I do not refer to those vague treatises written by critics and professors of literature who could not write a story to save their souls, but to those small and eminently practical books written by writers who are placing their work. And such work! You will find it for the most part in the ignoble thrillers, magazines which deal with mystery yarns, Western melodramas, sea stories of pure action, dog stories of sickly sentiment and doubtful truth to the psychology of dog nature. Here and there is a voice crying in the wilderness, as in Dowst's excellent work on "The Technique of Fiction Writing," but chiefly the "successful" writers are altogether concerned with technique—the tricks which sell a story.

**T**HAT cheerful and practical little book, "Plotting the Short Story," by Culpeper Chunn, is a case in point. His idea of a plot germ is set forth as follows from his own notebook: "Bride and groom leave home in dead of night; bride without wraps, groom without hat or coat. They leave a red light burning at one of the front windows. They never return."

Follows an exposition of how this germ may be developed into a mystery story. In

a way, the above note is a plot germ, but as it stands it lacks the fundamental requirement, Motive. Given a motive, a story of real human significance could be woven of it, but we have no hint of that in what follows. The author is mainly concerned with the action which can be developed from the germ, the action only; and the result is pure melodrama. When all is said and done, the writer has had nothing to tell. And nine-tenths of the stories in popular magazines stop right there. We have a clever mystery worked out, and nothing more. And Mr. Jones—let's give Smertenko a manageable name—rises to protest.

HERE is another excellent little work, "Helps for Student Writers," by Willard E. Hawkins. In the chapter on "Snowballing a Plot" the author expounds, step by step, the development of a plot from a root idea. Again the result is melodrama, and why? Choice of the root idea, which itself lacks motive. The final chapter, "The Purpose of Fiction," the author begins with a query: "Do you consider the ultimate question in fiction one of method?" and finds himself unable to answer it. Yet such a man as Conrad would answer that without hesitation: "By no means! It is one of motive—to make you hear, to make you understand, above all to make you see. . . ." The quotation is from memory, but anyone with the preface to "The Nigger of the Narcissus" at hand can get it exact. Nowhere is the fundamental requirement of motive driven home in Hawkins's book, excellent as it is in the exposition of practical technique.

In "The Fiction Business," by that popular writer, H. Bedford-Jones, the "unpardonable sin" of lack of exposition in the high points of the drama is held up and emphasized as the great fault which causes a story to fail to sell. Technique, technique, technique! Of course we must all master technique, to sell anything at all, but the crying need of the American short-story today is more than this, Motive.

NOW, I am not arguing for a preachment in all this. The man with a message disguised as fiction is anathema to me. No; what I stand out for is human significance in the motive back of the story, something that illuminates life as it is all around us. Otherwise the author has said nothing. As

the net result of conceiving and writing a story as expounded in our practical textbooks, the author is like to sit back when the last word is written and say to himself: "A good yarn, but what have I said that is worth while in all this? Where have I touched life here, added one contribution, however small, to the sum of human experience in all this?"

Take Hawthorne's notes, for the sake of contrast. Without exception, every one of his plot germs has to do with the significance of some observed fact, some aspect of nature, some attitude of the soul, upon the lives and characters of all us humans. Now, Hawthorne was in the infancy of short-story technique. His exposition was feeble and poor, his dialogue untrue and unconvincing, his climaxes flabbily developed—but in motive he stood head and shoulders above us all. We of today know that no story of his could "make" a modern magazine. Yet the pundits still hold him up as a master to be revered, and he and Poe are recognized abroad as the only two in America that have written anything significant. Why? Purely because their themes were arresting. They touched on life. They said something, albeit with a pale and flaccid technique compared with the vivid expositions of today.

I crave pardon if I illustrate further with instances out of my own life as a writer. Years ago I wrote a short-story that I have seldom equaled since. I have written clever ones, dramatic ones, feebly sentimental ones since that day and sold them all; but my real critics, men to whom the *Atlantic* and *Harper's* and *Century* short-stories, with their appeal to sophisticated and cultured minds, are daily mental food, are still asking me when I am going to repeat that first triumph.

Why? The story was bungling in technique, spotty in dialogue, somewhat melodramatic in exposition, but it was keen on motive, human significance. Beside me at the drafting tables of the Big Four Railroad in those days worked a man who aroused my deepest sympathy. He was drawing eighty dollars a month. He had a wife, and a baby coming. The struggle to remain alive was growing too great for him. He was a white slave of the railroad. The skin under his eyes hung down in great black bags. He was not yet thirty, but at the rate the railroad was using his eyesight he would be blind in ten more years. Not

content with working him every day of the year, including Thanksgiving and Christmas (the irony of those days to him in life!), the railroad, as impersonated by a tyrannical mechanical engineer, made him come down night after night and drive his poor eyes harder and harder. His position was desperate. He knew no job but railroad-ing. There was no hope in a change to some other road, where his sole abilities as a draftsman would put him at the same work. Eighty dollars could hardly support him and his wife, and the baby coming. He could take the job or leave it, was the railroad's cynical answer to his humble pleas for a raise in pay, based on ten years of faithful service. Human life, that, and not pretty at all!

In my poor way I set out to solve Dave Burkitt's problem in a short-story. I wrote that story from my heart, with a burning indignation against the industrial tyranny that rules over all our land. I suffered from the same tyranny myself, and my own answer was to turn to writing as an escape from a slavery that killed men before their prime—for even the successful ones are dead, only they do not know it.

That answer, of course, would not do for poor Dave. He hadn't the latent gift. Nor was a correspondence course in engineering the answer. The technical colleges are turning out more engineers than there are positions open; young, keen men against whose competition Dave simply had no chance.

**N**OW, standing as I do midway between the struggling masses for civilization, trampling and bruising each other in the mad scramble for bare existence, and the great and trackless jungles of the world, with their brotherhood of man and animal life, their boundless opportunities for a man to develop himself, my philosophy is necessarily somewhat aloof. I see men in the mass, and without approval of the whole structure which we call civilization. I know men; have hired them and fired them in hundreds. I know the ultra-intellectual life of Europe, for I have lived there, immersed in art and music and literature, for years on end. And above all, I know the wild places of the world, the forests of Canada and the West, the jungles of Burma and the Malay Islands, the men and animals who dwell therein, their minds and their

motives. It is a vast panorama, an opportunity to contrast and compare. The crying need for men to cease crowding into cities and get out and be something is plain to me, as one of the greatest of the world's problems. Such a slum story as Kipling's "The Record of Badelia Herodsfoot" is revolting in the extreme to me—because it all is so needless.

With such a viewpoint, it was but natural that I should solve Dave's problem as follows: He and his wife had scrimped and saved for an evening at the theater, as a "party" on their wedding anniversary. The story opens with the young wife in happy anticipation of that one lone joy in their drab lives. Home comes Dave for supper, silent, depressed. At the last moment the mechanical engineer of the railroad has summoned him down for night work that evening. Their party is all off; the hard-bought tickets valueless. Frantic and hopeless rebellion on the part of the young wife. At that moment arrives an old friend, a boyhood school chum of Dave's, back from the East, now a successful and wealthy engineer. He bundles them all off to the theater, assuring them that it is all right, that he has something in store for Dave which means freedom and success for them. They steep their starved souls in the happiness of the play, in the security that Hartley, the engineer, has promised. After the play he unfolds his idea. He offers Dave a position at a good salary with him out in Upper Burma, where even drunken bums and ne'er-do-wells are employed simply because they are white men and can read intelligently a blueprint. Consternation on the part of Dave and his wife. To go out there to that wild place, infested with tigers and cobras, to break up home ties, to venture into the unknown—it was too much for their feeble and uncourageous imaginations. They refuse, and the hot-tempered Hartley leaves in a huff, giving Dave until tomorrow's train east at eight-thirty to come to his senses. Next morning at eight a very humble and cringing Dave Burkitt sidles into the railroad office. Fired. Another man, a young collegian, is now at his drafting board. His tools of trade, his drafting instruments, have been thrown out into the hall and the janitor's children are playing with them. Dave begs back his job. Is told by the mechanical engineer that he can have the position of blueprint boy—at



forty dollars a month—take it or leave it. . . . With a great, passionate cry of rebellion against the cruel injustice of it all, Dave floors his sneering tyrant, rushes from the office and, hatless and coatless, dashes through the streets to the station. The eastern express is pulling out as he races down the track. He boards it, to tell Hartley he accepts—anything, *anything* rather than this dog's life!—and he gets off at the next city stop with the promise to come on in time for the steamer.

**T**HIS story I called "Night Work" and it appeared under the flatulent title, "How Simpson Found Himself" (Simpson was Dave's story name). It created a sensation among critics whose opinion I value. It was technically bad—note the coincidence in the arrival of Hartley—and the flooring of the mechanical enigneer at the emotional climax was unnecessarily melodramatic—yet I felt that was just what Dave himself would do. But my critics have since been looking in vain for something from me to equal that story in its human significance, published fourteen years ago. Unconsciously I have fallen into the rut of action stories, Navy yarns based on dramatic

happenings during my career as a Reservist aboard the battleships of the Fleet; dog stories, interesting to me because told from the point of view of the dog, whose psychology well repays study; jungle-adventure yarns, none of them touching very deeply on human life.

I will say that for me Robert Saunders Dowst has done more than any other man to show the essential futility of such stories. Read his book, ye young writers who are struggling out of the school of technique and are casting about for subject matter in which to express yourselves. It is easy to acquire facility and force in the exposition of a short-story; the hard thing is to seize on something worth while on which to exercise your art as a short-story writer. Observation and reflection upon the human comedy which goes on all about us is the only mill that grinds out such plot germs. For me, now, an idea which probes deep into the motives of human action is the only plot germ worth working with. The action will spring naturally from such an idea and the working out of the plot will not be forced or trickish, but will have a note of inevitableness almost suggestive of inspiration.

## How to Bait For an Editor

**E**DITORS have an almost human appreciation of personal attention; so, even before thinking about writing your article, poem or story, turn your attention to the composition of a personal letter to the editor, in which you should make plain the merit of your work and the loss his firm will incur unless it is purchased. Since editors are never chosen for their ability to judge of such matters, they will appreciate this assistance from you and will be on the lookout for your contribution.

The next thing is to remember that every editor has his price; learn which one offers the highest rewards and place his name on the envelope that is to contain your manuscript. The fact that you may be contemplating an article on "Harmony in Asia Minor," while his magazine publishes nothing of a musical nature, need make no particular difference, for he will doubtless be only too glad to have the honor of publishing such a masterpiece, even though he should have to change the entire policy of his magazine in order to do so.

The third consideration is this: remember that any show of neatness in the preparation of your manuscript stamps you at once as a novice and consequently lessens your chances for success.

If you *must* use a typewriter, get an old one that is in bad order; but if you are wise, you will cultivate an illegible chirography, using a pencil and writing your masterpiece on odd scraps of paper, thereby catering to the editor's inherent love for puzzles.

If, after following the above instructions, you should by any chance continue to receive rejection slips from your favorite editor, send him a note—or, if you can call on him in person, so much the better—stating in a gentlemanly (or ladylike) manner that you feel he has a wrong impression regarding you; that while you appreciate his unusual and highly sympathetic communications, you are not an insatiable collector of such tokens of his esteem. Tell him, if he is really half as sorry as he would have you believe, to begin his next missive to you with bold headlines reading, Pay to the Order of..... (your name to be inserted here).

This will bring the editor to land P. D. Q.

L. L. Thompson, Jr.



# Misleading Propaganda

*Something about the Difficulties in a Writer's Path as Realized  
by One Who Has Successfully Battled Them for  
More than Twenty Years*

By Everett McNeil

*Author of "The Hermit of Culebra Mountains," "The Lost Nation," "In Texas With Davy Crockett," "With Kit Carson in the Rockies," "Fighting With Fremont," "The Totem of Black Hawk" and many other Historical Tales of Adventure for Boys and Girls. (E. P. Dutton & Company.)*

Willard E. Hawkins, Editor,  
THE STUDENT WRITER.

My dear Mr. Hawkins:

For over twenty years I have earned my living by free-lance writing in New York city. Consequently I should know the game. In the inclosed article I think I have told some needed truths, truths that should be of interest and value to many thousands of your readers who have literary aspirations and are anxious to get into the game, but know little or nothing about its difficulties, opportunities, demands, etc.

I do not know that you will care to publish this article, since some parts of it hit certain correspondence schools that make impossible claims; but judging from what I have read in THE STUDENT WRITER and your advertisement of your Training Course in Short-Story Writing, I do not think your "school" is one of those hit. Anyway, I am sending the article to you.

Something certainly should be done to counteract the misleading propaganda of some literary schools, advertising to teach all and sundry how to become successful authors in so many lessons for so many dollars. They paint the most illuringly false pictures of the ease with which literary fame and fortune can be won by simply following their instructions—after having paid them a certain number of dollars. The reading public should be taught the falsity of such pictures and the overcrowded condition of nearly all literary markets, as well as the difficulties of mastering this most difficult of all professions.

Appreciatively yours,

EVERETT MCNEIL.

**D**ON'T imagine that editors are waiting to receive you with open arms. They are not. Their welcoming arms are open only to the skilled writer—and then he must have something worth while to write about and write about it in an unusually worth-while way.

Don't be fooled by the propaganda stuff written by some school about the big earnings made by fiction writers. The big earnings are there, but it is more difficult to get them than it is to "pull in" the big fees

in law or medicine or any other profession. For the amount of brains, imagination, spirituality, hard work, perseverance, endurance, pluck, hope, faith and charity needed to win success, "authoring" is the poorest paid business on the face of the earth.

Don't imagine then, that everyone can be taught to become a successful fictional, poetical, historical, or any other kind of real author. There are certain natural gifts of soul and brain that an author must have, gifts that cannot be purchased nor otherwise acquired, no matter how earnestly sought. Imagination, the power of visualization, a spirituality that enables one to sense certain things intuitively, sympathy as wide as humanity, all this and very much more goes to make up the literary complex of a successful author—and not one of these things can be taught or often acquired. They come along with the brains and the soul, if they come at all. But, granted that the would-be author has these peculiarities of mind and soul, then he can be helped greatly by the experience of others who have gone over the literary road before him. But he cannot be taught how to become an author, a creative writer, unless the creative ability is born in him. Who would be so foolish as to try to teach a goose how to sing?

Don't be deluded by stories that editors are suffering from a dearth of good material, fictional or otherwise. In the writing game the supply of good stuff is so much greater than the demand, some editors and literary schools to the contrary notwithstanding, that the law of supply and demand is practically nullified. Particularly

is this true at the present time. Authors who heretofore have had no difficulty in making a good living are now finding it extremely hard to meet necessary expenses. The editor of any worth-while magazine published is offered for consideration much more good matter than he can possibly find space for.

What he wants, what he is always on the lookout for, is something a great deal better than just good, something much better than the average stuff published in his own magazine. He could fill his pages several times over with that kind of material. Still he can always use, and is always rejoiced to get, a genuine work of genius. But here, too, the law of supply and demand is practically nullified; because the demand is so much greater than the supply. Only once in a generation, someone has said, is a genius born; but then you might be that genius, so why let this restriction discourage you?

Don't let the idea get into your head that the road to successful authorship is an easy road to travel.

**FANNIE** Hurst, Rupert Hughes, Anzia Yeziarska, Zona Gale, Zane Grey—to mention only a few of the modern successful writers—all served a long and grilling apprenticeship before success smiled on their efforts. Indeed, scarcely a writer, past or present, of real literary prominence has achieved success without having first served this same grilling apprenticeship, lasting with most of them for years. Patience and perseverance are two of the most necessary assets of an author. "If at first you don't succeed, try, try again" must be his literary slogan. He may have to work for years without reward, without recognition, with little or no encouragement, and when at last success does begin to come his way, it may come at first slowly, grudgingly, and not in running leaps.

Don't think of the literary profession as you would of any other profession or business. The author is in a class by himself. How he got there does not matter now. He is there; and those who wish to become authors must make the best of conditions as they find them.

In the writing game there are no standards of measurements, no fixed values. A

story or an article is worth what you can get for it. If so sold to one magazine it may bring in five hundred dollars; if so sold to another, ten dollars; another, thirty, fifty, a hundred or two hundred dollars. There is no standard by which you can judge the value of your literary output, no fixed prices for equivalent values.

An author never knows when he will be paid for his work. His pay must wait on the selling of his story or article—a week, a month, a year, even five years, who can tell? Certainly not the author. If it is a book, the payments may be scattered over all the years of the copyright, fifty-six in all. Then remember that the author will get nothing for his labor if he fails to find a publisher, and publishers tell us that many more manuscripts are rejected every year than are published.

These and other business peculiarities and methods belong to the writing game as managed at present and should always be well considered by the tyro, when thinking of becoming an author.

**DON'T** be deceived by the editorial howl for original plots. Editors don't want original plots, and authors could not supply them if they did. The last of the strictly original plots was used centuries ago. Even Shakespeare did not create an original plot. An editor would shy violently at sight of an honest-to-goodness original plot. It would be something he had never seen before, something that no magazine, at least in his generation, had tried out; and editors, notwithstanding all their self-deluding and self-pleasing statements to the contrary, are an exceedingly conservative lot. They are not given to the new and the untried. They do not put overmuch confidence in their independent judgments. They want them bolstered up by the judgments of other editors. At least they seem to be content if their stories contain the old and well-tried plots, modernized and redecored, that have pleased several past generations as well as their own. It makes their jobs easier and their tenure of office more secure to supply the good old bread-and-butter style of literary food for the tables of their readers, food that they know from past experiences will at least satisfy their literary hunger, rather than to spread before them new and strange literary con-

coctions that might or might not please.

Therefore, when "authoring," do not strive too much for originality of plot. Rather try to think up some new and interesting way of injecting life into an old plot-skeleton. Put new flesh and skin on the thing, modernize its clothing and give it a new setting; but, on no account tamper with the original bones! Hundreds of successful tales have been hung on them in the past. That is why editors are so confident that they are good plot-skeletons on which to hang new stories. Then why should they worry about original and untried plots?

Don't suffer any or all of the foregoing don'ts to discourage you, if you are really and truly in dead earnest in your determination to become an author; and you will

not, if the divine afflatus is seething properly within you. Otherwise you had better quit before you begin, for of a surety success in the writing game is not for you.

Try law, try medicine, try politics, statesmanship, plumbing, fishing, accounting, peddling, engineering, farming, tailoring; try chemistry, pharmacy, gambling, stealing, bootlegging, begging, teaching, preaching, banking, poultry-raising, tool-making, clerking; try stenography, burgling, typewriting, railroading, surveying, mining, editing; try to win success in almost anything else under the sun, without having any special qualifications for the work; but never try writing for a living unless you have the needed qualifications—and hope to get the living.

## Getting the Most Out of an Idea

By P. W. Luce

*Editorial Writer and Columnist on The Vancouver World.*

**A**N IDEA is like a girl: The more you squeeze it, the more satisfaction you get. It has taken me many years to find out this simple fact—about the idea, I mean. The girl part is merely introduced to catch the reader's eye and, having served its purpose, need not be referred to again.

For a long time after I started earning my daily bread and an occasional hunk of cake by pounding the keyboard of a typewriter, I used to write one story on each subject, and call it a job. Sometimes, if the matter was really too voluminous to be treated in one article, I would take two bites at the cherry. But always I was more or less obsessed with the idea that I ought to condense as much as possible—which really meant holding back a great deal of the information I had acquired.

Brevity is commendable, but I believe Shakespeare had his tongue in his cheek when he defined brevity as the soul of wit. To my mind, brevity is the essence of stupidity, in so far as the professional writer is concerned. The man who has something to write about, who is paid at so much a line, and who deliberately writes

as few lines as possible, has a great deal to learn before he can reach that stage of affluence where he can look any banker straight in the eye and tell him to go to.

At space rates, the more one writes (and sells), the more checks he receives. That's axiomatic. Then why lay such stress on brevity?

Right here and now it may be well to explain clearly that I am not advocating verbosity. Padding never pays. Very few editors bother to rewrite a "windy" article. But why sidetrack a loaded train of thought because the editor we have in mind will take only 1260 words on that particular subject? He is not the only pebble on the beach; there are a few thousand other editors scattered around this continent, nearly all hungry for good copy. Why not feed it to them?

Nothing under the sun can be exhausted in one article. Your one editor may limit you to a column, and he may be interested in only one phase of the subject; but in digging up material for this, you have come across other facts which you might just as well turn into honest dollars. That is the system I follow, with fair success.



After I have finished my first article—which I am most likely writing as an assignment—I take a squint at the subject to discover how many different angles it has, in how many ways could it be written up with a fair chance of selling the manuscript. Frequently the original article can be rewritten for a different class of magazine in less than an hour, and the revenue immediately doubled at little cost. A story which has a strictly local flavor may be made national in interest with very little trouble, and disposed of in a satisfactory market. Editors never object to this; there is no duplication of circulation, or if there is it is so small as to be negligible, and the local field has been covered in the first place.

**T**O illustrate, I will show what I have just done with material referring to barbers. I started out to get sufficient data on which to base a humorous skit for a column I run daily in *The Vancouver World*. My sketch is necessarily limited to 900 words, and this is what I did with the surplus material:

Wrote a 3000-word humorous article which I have sold to a Canadian magazine for \$75.

Wrote a semiscientific story on "Why beards grow faster in the summer."

Wrote a feature article on Chinese and Japanese barbers of the Pacific Coast.

Evolved seven original jokes, which sold for \$1 apiece.

Wrote a short sketch on "Famous Barbers of History."

Wrote an analytical article on why men keep women out of the barbers' union.

Pieced together a lot of odd facts about barbers, such as: No barber ever hones safety razor blades; barbers wear out their hip pockets in record time; barbers take greater care of their teeth than any other class of men; and so on.

Wrote an article in reminiscent mood, asking such questions as: Where is the old individual shaving mug? Is the traditional barber's pole doomed? Horse clippers on human heads? What has become of the talkative barber? etc.

Wrote a feature article on the hobbies of my home-town barbers. This was illustrated with photographs of some of the

barbers at play and rest, and proved very popular.

Wrote a feature story for the Sunday papers on "Bearded Men in Politics," showing that, though few, they are important. This article ran to about 800 words, and sold on its first trip out.

Wrote a short fiction story with a barber's apprentice as the central figure. Regarding this, up to date, "I regret to report—"

Wrote a 500-word article on how fashions change in barbering, featuring the obsolete neck shave, the now popular porcupine style of haircut, and the decline and fall of the Charlie Chaplin mustache.

Wrote "The Tonsorial Credo" in the style of H. L. Mencken, and sold this as a filler for \$2.50.

Wrote a description of "Children's Barber Shops," which I think has been accepted.

Wrote a news story on how much money is invested in barber shops. Sold this at regular newspaper space rates.

Wrote a short article comparing the barbers of the United States, Canada, England, France, Belgium, Switzerland, Holland, Australia and New Zealand, being the result of half-forgotten observations in my travels. Expect to sell this to a trade publication for a modest figure. Wrote an illustrated feature article on Greek shoe-shines. For this I got \$20.

And, finally, I have written this story about writing all these other stories.

**S**OME of the information embodied in this series of articles I absorbed recently during one haircut and three shaves, when I directed the barber's talk into profitable channels—that is, profitable to me. Getting pictures and photographs cost me some time; so did my visit to children's barber shops. But much of what I have incorporated is the result of what I have seen, or heard, or read, in the past years, odd bits of fact that I remembered; stuff that had been in my head a long time but wouldn't jell. All it needed was a start, and once I got started it looked as if I might keep on going till the markets were exhausted.

Get the idea. Then get all you possibly can out of the idea. Get the Idea?



# "Inside Stuff" About the "\$10,000 Masterpiece"

Divulged by Roy L. McCardell

**P**UBLICATION in the February STUDENT WRITER of our article entitled "The Ten Thousand Dollar Masterpiece"—a review of "Broken Chains" as produced by the Goldwyn Corporation, and as written for the Chicago Daily News scenario contest, in which it won the capital prize of \$10,000—brought a flood of letters to the editor's desk. Almost without exception the writers expressed unqualified approval of the review, and proved that the editor was not alone in his opinion concerning the incredible selection of the judges in that contest.

If space permitted, it would be decidedly interesting to publish extracts from a great many of these letters. The general opinion, however, is summed up in a communication received from Roy L. McCardell, one of the foremost newspaper men in America, noted writer of fiction and photoplays, after-dinner speaker and prize-winner extraordinary. Who is not familiar with his "Jarr Family" sketches, which are being syndicated in over a hundred leading newspapers of the country? In connection with an article on the system he follows in pulling down prize money, written by Mr. McCardell for the October STUDENT WRITER, a more complete biography was given. It is recalled here, because we believe that Mr. McCardell's position in the world of letters lends force to his opinion of the Chicago Daily News contest and the prize-winning manuscript. In addition, his letter should be published for the "inside information" it contains.

February 16, 1923.

Mr. Willard E. Hawkins, Editor, THE STUDENT WRITER, Denver, Colo.

My Dear Hawkins:

**I** WISH to thank you most sincerely for your splendid article, "That Ten Thousand Dollar Masterpiece," in February STUDENT WRITER.

I thank you personally, and also on behalf of several hundred trained and experienced scenario and fiction writers who entered this contest in good faith, believing that the *Chicago News* was sincere in its desire to obtain a good moving picture for newspaper and screen purposes. The whole thing—when we see "The Prize Story"—turns out to be a ghastly joke. It is true that the trained writers were "made monkeys of." But no injury was done, except to the prestige of and our faith in the *Chicago Daily News*.

For why? Answer: If the trained, experienced and competent writers alluded to submitted anything good, they will have no difficulty in selling it elsewhere—either as magazine fiction or a moving picture scenario, or both.

I had a story in this contest, entitled (with several alternate titles) "A Million a Year." I prepared it in full narrative scenario form of 5000 words, and also as a newspaper novel in twelve short chapters of 2500 words each, this to run every day for two weeks as an evening paper fiction story—the *Chi-*

*cago News* is an afternoon paper—to be illustrated by "stills" from the moving picture. Thus I endeavored to submit something that, if accepted, would be of value—not only as a screen story, but as a stirring fiction story with suspense chapter endings, for the *Chicago Evening News*, and which that paper and the Goldwyn Company could syndicate, for valuable publicity purposes to boost the picture, all over the U. S.

The prize was a good one, and I for one endeavored to submit something of substantial value in return.

There were some thirty prizes, if my memory serves. I did not receive even honorable mention or a one-hundred-dollar consolation prize. With one or two exceptions, neither did any other capable or experienced author or newspaper man or scenario writer who contributed to this so-called contest. I had no trouble in selling my story, after this alleged contest was over, to *The Black Mask* magazine, and I am now negotiating for its sale as a moving picture with two big moving-picture producing companies.

I had the honor of receiving a confidential letter from one of the staff of the *Chicago Daily News*, who informed me that my story was by far the best in every way, but that it had been decided to award every prize to amateurs and beginners—"to encourage unknowns and to discover obscure geniuses." Some fathead in authority also decided that if these great prizes were

awarded to barbers, janitors, plumbers, gas fitters, and such, it would be the cause of tremendous publicity and free advertising for the *Chicago News* throughout the country. But the whole thing fell flat, and hardly got mention.

So, no capable writer whatever received a reward in the first division. As a result, we see what the first prize story was. *As one of the Goldwyn editors told me, "Broken Chains" is an awful piece of cheese, but, my God! you should have seen it in its original shape!*"

This Goldwyn editor also informed me that the other twenty-nine scenarios awarded prizes were so preposterously futile and ridiculous in their sloppy amateurishness, that they could not even be considered for productino.

In short, this whole prize contest has been a pitiful farce. It has not encouraged any writer, nor developed any unknown genius. The *Chicago News* has divided \$30,000 in cash among a lot of incompetent unknowns, not to mention the several hundred thousand dollars' worth of slush publicity and advertising it expended on this foolish fiasco.

Of all the thirty prize manuscripts, there is not one that the *Chicago News* dare print as a fiction story, on its merits. And as you state, the synopsis it printed as the story of the winner of the first or \$10,000 prize—"Broken Chains"—was an almost totally

different story from the one presented in the picture!

To sum up the whole situation: The prizes were awarded to utterly worthless amateur efforts. The Goldwyn Company was compelled to screen the story awarded the first prize. But they knew it was hopeless, and did the best they could with it. It is reported here in New York that this \$10,000 prize screen story picture, "Broken Chains," is the prize lemon of the moving picture industry, and that the Goldwyn Company has given up all hope of foisting it on exhibitors. In fact, the Goldwyn Company realizes that this "Ten Thousand Dollar Masterpiece" would do incalculable harm to the Goldwyn reputation for presenting good pictures, and it has shelved "Broken Chains" for good and all.

I wish THE STUDENT WRITER could ascertain just *who* did pass on and accept these thirty prize-winning masterpieces for the *Chicago News*. *I will pay \$100 in real money to charity, if it can ever be proved to me that Rupert Hughes, Mary Roberts Rinehart, and Charles Chaplin—whose names were exploited as judges of the contest—ever read these thirty winning manuscripts, let alone the 30,000 that were said to have been submitted in the \$30,000 prize contest!*

Very sincerely yours,  
ROY L. MCCARDELL.

New York, N. Y.

## Can You Solve These Problems?

*Ingenuity of February Wit-Sharpener Contestants Turned Into Channel of Devising Mystery Situations—Prize-Winners to be Solved in Future Contests*

CONTESTANTS ably supplied us with wit-sharpeners this month, in response to the call for mystery problem-situations. It was not an easy matter for the judges to select the three best.

A number of the problems submitted were not situations of the kind desired, but rather mystery puzzles, demanding merely an explanation and not readily permitting of a story development.

This month contestants were asked to submit a mystery problem-situation expressed in not to exceed two hundred words. The problem which won first prize is to be used as the basis of the contest this month.

Miss Rena I. Halsey, 322 Putnam Avenue, Brooklyn, N. Y., was awarded first prize. Other situations were submitted which involved circum-

stances as mysterious as those in her problem, but it was felt that the human-interest elements (the hero being compelled to suspect the girl he loves; the implication that she is innocent despite the circumstantial evidence involving her), and the exceedingly mysterious touch of the finding of the identical pearl in the safe, created a story situation which would be sure to grasp and hold the reader's attention.

### First Prize Winner:

*A costly pearl is missing from Robert Newton's safe. He suspects the new butler, phones for detectives, and then finds beside the safe two chain beads belonging to his mother's guest, Olive Gray, a girl he loves, notwithstanding that she is a card fiend, and deeply in debt. Remembering*

that she had said that she could open any safe combination, during the discussion of a notorious bank robbery, he resolves to take no chances. He phones that the jewelry has been found, but the detectives are hastening to his house. Robert hurries to Olive's room and without any explanation peremptorily orders her to leave within fifteen minutes. The girl whitens, but nerves herself and with baggage they start for the station. Robert ignores her sobs as she cowers in a corner. As Olive leaves the car she presses a small package into his hand. Robert finds his safe open on his return owing to his negligence, but while seeing that nothing is missing, finds the missing pearl on the floor of the safe. Bewildered, he examines it and then, perceiving Olive's package, opens it, to find another pearl, a fac-simile of the one found in the safe. \* \* \*

Miss Jean L. Booth, 1345 Lake Avenue, Pueblo, Colo., is the winner of the second prize. The mystery is not quite as clear-cut as that in the first prize winner, and the emotions of the reader are not likely to be so easily aroused by it, since there is no known connection between the hero and the girl, and he is led to investigate her peculiar conduct only through curiosity. However, the problem should prove a stimulus to the imagination.

#### Second Prize Winner:

Henry Dean is a banker in a good-sized city. His wife goes to visit her parents in the East for the summer, and the home-loving, quiet Henry is forced to eat out. He takes his meals at a little restaurant near the bank; but the first time he enters the place he is surprised to see that the little waitress shies off from him and when she serves him her hands tremble.

The next day it is the same, only the waitress seems more afraid when Henry enters. She runs upstairs and gets a tiny necklace and puts it on. Henry is surprised and curious and makes inquiries about the girl, but can only learn that she is poor, alone and bears the name of Mary Holmes. Every day she dons this tiny necklace when Henry enters and still seems afraid. One day he decides to find out the reason of it all and follows her out into the kitchen. She sees him coming, drops her tray, screams and faints. \* \* \*

Ben H. Pelton of Carlsbad, Calif., presents a baffling mystery in the third prize winner. Our criticism is that instead of stimulating the imagination, it tends to discourage it. An incident of this type would seem to present opportunity only for either a commonplace solution, or a very far-fetched solution. Nevertheless, the incident is dramatic and if the mystery can be solved satisfyingly, an exciting story should result.

#### Third Prize Winner:

The noon train arrived. A man carrying hand-bag crossed the platform. Two men set upon him, knocked him down and snatched a long, blue envelope from his inside pocket. The men jumped into an automobile and sped up Ferry Street, with Motorcycle Officer Layton in pursuit.

Ten blocks up the street Layton's bullet punctured their rear tire, the machine careened into an embankment and the men jumped out and started to run. Layton ran down the man with

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the blue envelope showing from his pocket. A fierce fight ensued and the man was beaten into insensibility.

Ivy Arch, near where arrest was made, was a deep cut through a hill. It was nearly two hundred feet long with cut stone retaining walls eighteen feet high, topped with steel lattice.

A call box was located near the center of the arch. Layton dragged the man to within a few feet of the box and placed him with his back against the wall; then pulled the box for the wagon. The officer was positive that no one had entered or left the archway; nevertheless, the man was dead, stabbed in the back, and the blue envelope was missing. \* \* \*

Miss Halsey's problem, first prize winner this month, will be the wit-sharpener for March. That is, contestants are to take the problem as presented and work out for it an effective development and conclusion in synopsis form. (The second and

third prize winners will be used successively as the bases for April and May wit-sharpeners.)

For the best development submitted a prize of \$5.00 will be given; for the second best, a prize of \$3.00, and for the third best a prize of \$2.00. Winning outlines will be published next month.

CONDITIONS: The plot outline as completed must contain not more than 300 words, exclusive of the original problem. The outline must be legibly typed or written. It will be returned only by special request, when accompanied by stamped envelope for that purpose.

The judges hold that it is fair for those who submitted the winning problems to compete, if they desire, for the prizes that will be awarded for their solution.

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Denver, Colorado.



# Twenty Minutes With a Trade Journal Editor

By Willard E. Hawkins

THE editor of a trade journal tossed aside the last envelope of an appalling pile of correspondence and tipped back from his desk with a sigh of relief as a caller was admitted.

"Rejected manuscripts," he said, indicating the piles stacked on both sides of him. "I've just been going through an accumulation of a few days, searching for the nuggets I never quite give up hope of finding."

"Did you reject every one of them?" asked his visitor.

"Not quite. There are, in the rejected pile—" he counted rapidly—"just seventeen manuscripts. I've put one manuscript aside for further consideration—couldn't quite make up my mind about it. I've tentatively accepted four. Those manuscripts are reposing in that pigeonhole awaiting their owners' acceptance or rejection of my offers."

"Then you have found close to twenty per cent of this batch acceptable? That doesn't seem a bad average."

"Perhaps not, and yet it isn't satisfactory. The four I've held out are just barely within the limits. You see, our magazine uses a great variety of material, feature articles, fillers, and news of a certain kind. Most of the important articles are written to order by writers of experience. If I had to depend on the free-lance contributions for our important articles, I'd—well, I'd simply run blank paper, that's all. Lord knows I'd be glad to get a big feature article from a new writer, because he'd probably be willing to accept half what I pay the experienced hands who write my features to order. But it's a rare thing to get such an article from the general contributor. We buy a good deal of the lesser matter and fillers from such writers, however.

"Of the four I am holding, one is a brief filler which can be used just as it stands. I'm offering a good rate for it. I want to encourage the writer to submit more. The

second is a well-written article of a type with which we are really overstocked. I hated to send it back, because, although it isn't a world-beater, it has good points; so I compromised by offering the writer a low price. I may have to keep it a year before finding a place for it. These other two contain fairly good ideas, but they are twice too long and will have to be practically rewritten before I can use them. Naturally, I've taken these facts into consideration in making my offer for them."

"Is this the general run of material you receive?"

"Just about. In spite of the great abundance that is offered, I find it so difficult to get good stuff that I'm alert even for parts of articles that can be used, or for stuff that can be whipped into shape by our office staff. Most of the rejected material either deals with subjects we do not care about, or is vague, formless and impractical, or is a rehash of old ideas. We welcome cleverness, but don't often find it."

"I suppose friendship has something to do with acceptance?"

"Not a thing. I know personally two of the writers whose manuscripts I'm rejecting, but these four whose work I'm holding are utter strangers to me. Of course, where a personal acquaintance is involved, I sometimes write a letter explaining the why of the rejection slip."

The editor rose to leave for the day. He pointed to one pile of rejected manuscripts. "Sealed and ready for mailing," he said. "The others? When my stenographer gets a few minutes to spare, she'll address envelopes and return the batch to their authors. The first batch were accompanied by self-addressed, stamped envelopes. After making my decision upon them I at once put the manuscripts in the return envelopes. It may be a week or more before the stenographer finds time to write envelopes for the manuscripts which came accompanied by loose stamps. It's good argument for the return envelope."

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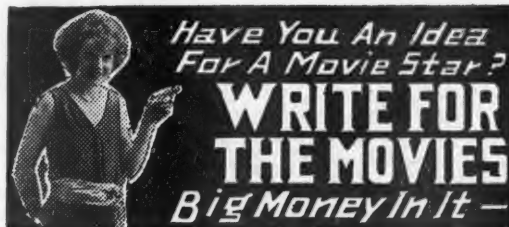
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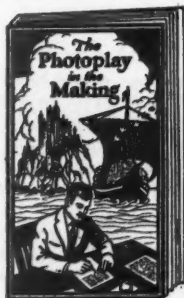
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## BRISTOL PHOTOPLAY STUDIOS

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# The Barrel

## Out of Which Anything May Tumble

### A SLANGY TRIBUTE

#### To Whom It May Concern:

Blessings on you for taking up the endgols (some time ago) against the cursed "on publication" (*sic!*) magazines—may their nefarious and far too numerous tribe decrease!—but not, as they frequently do, before paying for their adopted brain children!

As a constant reader of three writers' publications and a peruser of about one issue each of three others, I take a fiendish delight in the following voluntary back-patting, to-wit.:

Yours (except that, unfortunately, we can only get you monthly, not weekly) is as a whole the best authors' publication in the country, the most readable, the most entertaining (though not so light and airy as I personally would like to make it), the clearest and most definitely helpful in its strictly technical fiction-instructional articles (which do not happen to be of any concern to me personally), and, I think, the most specific, definite, and what's-really-whatty in that *sine qua non*, your market tips (though not even you, alas, are battling a thousand against time and the curves of the editorial camoufleur, bad cess to him!) Whew!

He who reads on the run will kindly note the qualifications expressed and implied in the above eulogy; but, with due appreciation of the "so much good" in a couple of other magazines and the respectable percentage of genuine helpfulness and inspiration in one in particular which also displays some ignorance of actualities and some market inaccuracies and prints much rubbish, THE STUDENT WRITER assays about 95 on the scale of 100! Your featured interviews are corking. Your "Barrel," though of some interest, is not anything like what it might be and doubtless will be. Your "format," whatever that is, is attractive. And even your prize contest is the only non-scholastic free practice ground for would-be fictionists—and not dull to the rest of us. Stew you!

Portland, Ore. Ray W. Frohman.

\* \* \* \* \*

### CASHING IN THE SUNDAY PAPER

HOW often I hear writers, or would-be writers, say: "If I had anything to tell, I think I could tell it." I once belonged to that class and can realize fully how they believe they speak the truth. They simply have not awakened to the fact that more things are untold than have ever yet been told, and that if all writers of the big fraternity were to get down to business in dead earnest they could not catch up with the events and mere everyday happenings of the times.

All of these happenings, as well as things that take place by design, call for some kind of treatment, locally or otherwise. For a long time I did not know this. I thought, as the waiting class now think, that something unusual had to occur before the writer had an excuse for trying himself

out. But I have learned better, thanks to several writers' magazines which I have studied and found teeming with helpful suggestions, and have lost no time in putting into practice. However, I shall take up but one in this article, that of cashing in ideas obtained from the newspapers. Sunday papers, especially, are chock-full of material which may be followed up and developed for magazine articles or stories.

Since taking up this special field of work I have been kept busy developing thought received from the Sunday paper; sometimes writing two articles on the same subject, but treating each from a different angle, according to the periodical I have in mind when preparing it. For instance, a new process of obtaining crude oil from rock shale was recently perfected by a professor of the university in the town where I live. The local papers gave a great deal of space to the subject far in advance of the magazines. I recognized the opportunity and prepared two articles; one on oil production from the shale, which went to a scientific magazine, and the other on the machinery necessary for such a plant, which went to a mechanical periodical. Both brought checks. One paragraph, about a fourteen-year-old boy's hanging himself because he was crippled and dependent and physically unable to go farther under his hardships, was the basis of a 2,000-word story. I looked up the history of the boy, learned the sad story of his struggle and wove from it a feature for a paper of Christian Endeavor. The success of a local boy who obtained a university education against mighty odds and was recommended by his dean for a position of responsibility and honor made a good story for a boys' publication. With the manuscript I sent a photograph of the subject, and a good-sized check came back in my self-addressed envelope.

Dozens and dozens of such articles and stories have been culled from the newspapers. I find myself impatient to get to the Sunday paper to learn what it holds for me to work on during the week, and it never fails me. My files are usually full of clippings waiting for attention. The timely ones are taken up first, as many cannot be used at all unless the work is done at once. I remember, on one occasion, that a new idea was set forth, in the morning paper, concerning a business enterprise. I called up all the people connected with it, got all necessary information for an extended article, wrote the story and typed it and had it in the mail before night, on its way to a business magazine. My check came and with it the request to follow closely the success or failure of the plan and advise the magazine accordingly.

No one who has the ability to make the most of ideas need sit around just waiting for something to write about. Read the papers and get busy. The resident of small towns is not cut off from this opportunity, since the big dailies go everywhere.

L. R. Morris.





# TRAINING IN FICTION WRITING

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AUTHOR

### A UNIQUE CLUB

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The club is known as the Screen Writers Club, though all of its members are interested in writing for the magazines as well as for the "movies."

The unusual thing about this otherwise ordinary club is that the entire membership is collaborating on one photoplay. Can you imagine eight or ten literary folk, presumably temperamental, meeting each week around a table and there putting together and at times tearing down a "movie" plot in a cold blooded manner? It is hardly the popular version of how a photoplay plot is evolved. Eh?

Here they sit of an evening writing and criticizing the play scene by scene; every bit of action, every detail, is worked out—what one overlooks another sees. It is this teamwork that is evolving a plot that outsiders who are in a position to know say contains all the elements of a good photoplay as well as being an exceptionally fine piece of workmanship.

Yet the writing of a fine photoplay is not the primary purpose of this collaborating. The training it will give the members is what prompted the innovation. By the time the play is finished there will not be a member without qualification to criticize unmercifully his own play—an ability that too few writers now possess. Besides all this these free-lance writers will know the rudiments of continuity writing, enabling them to test their synopsis by putting the play in continuity form, which is the only way really to find out whether your story has sufficient action for a feature picture.

Harold J. Ashe.

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### TASTING A MANUSCRIPT

**W**RITERS sometimes insist that editors do not read their manuscripts all the way through. This is true. If an editor finds at the opening that the story is one that will not interest him, or that is not fitted for his publication, why should he waste valuable time in going to the end of the manuscript?

And an editor does not always completely read through even a manuscript that he believes good. Once, sitting with the editor of a prominent magazine, I saw him open a manuscript, read the first page, then the last page, then take a dive into the middle of the story, and fold it up and mark it O. K. It is true this was from a writer with whose quality of work he was familiar, yet not one of great reputation.

And—he might just as easily, had the manuscript been unavailable, have discovered it from this "tasting" as by reading it entirely through.

James Knapp Reeve.

\* \* \*

### SATEVPOST AUTHOR TELLS HOW TO BEGIN A STORY

**"S**TART with WHO, WHERE, WHAT," was the advice of Hugh Wiley to an aspiring writer, "and get your central character on the stage and in action in the first paragraph of five lines, which must also suggest both theme and treatment."

\* \* \*

### USE IN COLLEGE CLASSES

THE STUDENT WRITER wit-sharpener contests have won academic approval. Glenn Clark, professor of English at Macalester College, St. Paul, Minn., used the January problem for a class exercise. The students of his short-story class were required to submit solutions. The best of these were sent on to the Contest Editor, but that acrimonious individual, in conjunction with the other editors of THE STUDENT WRITER found that a trio of California contestants outstripped the college students.

## The Literary Market

(Continued from page 4)

*Farm Boys' and Girls' Leader*, Des Moines, Iowa, formerly edited by E. N. Hopkins, has been merged with *Successful Farming*, and can no longer offer a separate market. *Successful Farming* (same city) pays from one-half to a cent a word, but material must be with them at least two months before the season for its use.

*Brethren Publishing House*, Elgin, Ill., gets out the following magazines: *Our Young People*, *Teachers' Monthly*, *Our Boys and Girls*, *Children at Work*, *Advanced Quarterly*, *Home Department Quarterly*, *Intermediate Quarterly*, *Junior Quarterly*, *Primary Quarterly*. Payment is at a very low rate; \$2.75 was offered one writer for a 1,500-word article. Checks are sent on the last of the month of acceptance.

*Arms and the Man*, 1110 Woodward Building, Washington, D. C., is a semi-monthly. It has gone back to its former policy of gun articles only, after an experiment at broadening the range of contents, according to a statement from Kendrick Scofield, assistant editor. This publication likes pictures of its principal contributors. Payment is on publication, usually around half cent a word.

*Field and Stream*, 25 W. Forty-fifth Street, New York, has always offered an excellent market for articles on firearms and their use. The shooting editor, Paul A. Curtis, is one of the most helpful men a writer on these subjects can fall in with. After he receives a few articles from a contributor he takes a personal interest and gives real reasons for rejection. A cent a word is paid on acceptance, and decisions are prompt.

*Trained Nurse and Hospital Review*, Lakeside Publishing Co., 342 Madison Avenue, New York, does not use stories or poems. Articles on the various phases of nursing, hospital equipment and management are desired, preferably short. Checks are mailed about the middle of the month of publication; rates for unsolicited articles, about half a cent a word.

*National Printer-Journalist*, Trade Press Publishing Co., Montgomery Building, Milwaukee, is a magazine for the publishers of smaller daily and weekly newspapers. H. J. Larkin, editor, writes: "We offer a limited field for articles dealing with the problems of the smaller newspaper publisher or stories of unusual achievement in the newspaper field. It is our intention to make this publication the 'System Magazine' of its field, which allows any department of newspaper printing such as editorial, mechanical, or accounting to be covered. To be acceptable, though, material must be reliable and high-class, and must be written by those who know what they are talking about."

*Wheeler's Magazine*, 727 World Building, New York, which used only reprint syndicate material, has been discontinued.

*American Contractor*, 131 N. Franklin Street, Chicago, states that it is not in the market for any kind of material.

(Continued on page 29)

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# The Student Writer's Handy Market List

## for Literary Workers

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### ABBREVIATIONS EMPLOYED.

Acc.—Pays on acceptance.  
Agr.—Agricultural.  
Com.—Comment on public affairs, etc.  
Ed.—Educational.  
Gen. Misc.—General miscellany, including short-

stories, serials, verse, informative articles, essays, personality sketches, etc.  
Household Misc.—General miscellany with fashions, cooking, and wom-

en's interests predominating.  
Juv.—Juvenile.  
Misc.—Miscellany.  
Nov.—Novelettes.  
Pub.—Pays on publication.  
Rel.—Religious.

Rev.—Reviews of general affairs, art, books, politics, economics, etc.  
Ser.—Serials.  
SS.—Short-stories.  
Tr. Jour.—Trade Journal.  
Vs.—Verse.

### LIST A

Standard periodicals which pay rates of 1 cent a word upward on acceptance

Rates Per Word  
and Method of  
Payment

Ace-High (SS., Nov., Ser.), 799 Broadway, New York.	(1 cent up, Acc.)
Adventure (SS., Ser., Vs.), Spring and Macdougall Sts., New York.	(1 cent up, Acc.)
Ainslee's Magazine (SS., Ser., Vs.), 79 7th Ave., New York.	(1 cent up, Acc.)
American Magazine (Gen. Misc.), 381 4th Ave., New York.	(First-class rates, Acc.)
Argosy-Allstory (SS., Ser., Vs.), 280 Broadway, New York.	(1 cent up, Acc.)
Asia (Oriental Misc.), 627 Lexington Ave., New York.	(Good rates)
Atlantic Monthly (Gen. Misc.), 8 Arlington St., Boston.	(First-class rates, Acc.)
Black Mask, The (Fiction), 25 W. 45th St., New York.	(1 cent up, Acc.)
Blue Book (SS., Nov.), 36 S. State St., Chicago.	(1 cent up, Acc.)
Breezy Stories (SS., Nov., Vs.), 377 4th Ave., New York.	(Up to 1 cent)
Century Magazine (Gen. Misc.), 353 4th Ave., New York.	(First-class rates, Acc.)
Collier's Weekly (Gen. Misc.), 416 W. 13th St., New York.	(First-class rates, Acc.)
Cosmopolitan Magazine (Gen. Misc.), 119 W. 40th St., New York.	(Highest rates, Acc.)
Country Gentleman (Agr., SS., Ser., Vs.), Curtis Pub. Co., Philadelphia.	(1 cent, Acc.)
Country Life (Rev., description, etc.), Garden City, L. I., N. Y.	(1½ cents, Acc.)
Dearborn Independent, The (Articles, Com., Editorials), Dearborn, Mich.	(2 cents up, Acc.)
Delineator (household Misc.), Spring and Macdougall Sts., New York.	(First-class rates, Acc.)
Designer (household Misc.), 12 Vandam St., New York.	(Good rates, Acc.)
Detective Stories Magazine (SS., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
Dial, The (Rev., Vs., SS., Art), 152 W. 13th St., New York.	(Good rates, Acc.)
Elks Magazine, The (Fiction, Gen. Misc.), 50 E. 42nd St., New York.	(First-class rates, Acc.)
Everybody's (Gen. Misc.), Spring and Macdougall Sts., New York.	(Good rates, Acc.)
Farm and Fireside (Agr. Misc.), 381 4th Ave., New York.	(Good rates, Acc.)
Field and Stream (Outdoor), 25 W. 45th St., New York.	(1 cent, Acc.)
Good Housekeeping (household Misc.), 119 W. 40th St., New York.	(2 cents up, Acc.)
Harper's Bazar (women's Misc.), 119 W. 40th St., New York.	(First-class rates, Acc.)
Harper's Monthly (Gen. Misc.), Franklin Square, New York.	(First-class rates, Acc.)
Hearst's Magazine (Gen. Misc.), 119 W. 40th St., New York.	(Highest rates, Acc.)
Illustrated World (Human achievement), Drexel Ave. and 58th St.	(1 to 3 cents, Acc.)
Ladies' Home Journal (household Misc.), Philadelphia.	(Highest rates, Acc.)
Life (Vs., SS., Skits, Jokes), 598 Madison Ave., New York.	(First-class rates, Acc.)
Live Stories (SS., Nov., skits, Vs.), 9 E. 40th St., New York.	(1 cent up, Acc.)
Love Story Magazine (SS., Nov., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
Lovers' Lane (Love SS., Nov., Ser.), 9 E. 40th St., New York.	(1 cent up, Acc.)
McCall's Magazine (household Misc.), 236 W. 37th St., New York.	(First-class rates, Acc.)
McClure's (Gen., Misc.), 80 Lafayette St., New York.	(Good rates, Acc.)
MacLean's Magazine, (Gen. Misc.), 143 University Ave., Toronto, Ont.	(1 cent up, Acc.)
Metropolitan Magazine (Fiction), 432 4th Ave., New York.	(First-class rates, Acc.)
Modern Priscilla (household Misc.), 85 Broad St., Boston.	(Good rates, Acc.)
Munsey (SS., Nov., Ser., Vs.), 280 Broadway, New York.	(Good rates, Acc.)



National Geographic Magazine, (travel), Washington, D. C.	(First-class rates, Acc.)
New Country Life in America (Agr. and outdoor), Garden City, N. Y.	(Good rates, Acc.)
Open Road, The, (Gen. Misc., Masculine), 248 Boylston St., Boston, 17.	(About 1 cent, Acc.)
Outlook (Com., Rev.), 381 4th Ave., New York.	(Good rates, Acc.)
People's Story Magazine (SS., Nov., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
People's Home Journal (household Misc.), 78 Lafayette St., New York.	(Good rates, Acc.)
Photoplay Magazine (SS., photoplay Misc.), 25 W. 45th St., New York.	(Good rates, Acc.)
Pictorial Review (household Misc.), 200 W. 39th St., New York.	(Highest rates, Acc.)
Popular Magazine (SS., Ser., editorials), 79 7th Ave., New York.	(Good rates, Acc.)
Popular Mechanics (Sci., Mech.), 6 N. Michigan Ave., Chicago.	(Good rates, Acc.)
Popular Radio (Radio Misc.), 9 E. 40th St., New York.	(Fair rates, Acc.)
Popular Science Monthly (Sci., Mech.), 225 W. 39th St., New York.	(1 cent, Acc.)
Printer's Ink (advertising), 185 Madison Ave., New York.	(2 to 10 cents, Acc.)
Radio Broadcast (Radio Misc.), Garden City, L. I., N. Y.	(2 cents up, Acc.)
Red Book Magazine (SS., Ser.), 36 S. State St., Chicago.	(First-class rates, Acc.)
Review of Reviews (Com., Rev.), 30 Irving Place, New York.	(Good rates, Acc.)
Saturday Evening Post (Gen. Misc.), Independence Square, Philadelphia.	(Highest rates, Acc.)
Saucy Stories (SS.), 25 W. 45th St., New York.	(1 cent up, Acc.)
Screenland (photoplay Misc.), Markham Bldg., Hollywood, Calif.	(Up to 3 cents, Acc.)
Scribner's Magazine (Gen. Misc.), 597 5th Ave., New York.	(First-class rates, Acc.)
Sea Stories (SS., Nov., Ser. of sea), 79 7th Ave., New York.	(1 cent up, Acc.)
Short Stories (SS., Nov.), Garden City, Long Island, N. Y.	(1 cent up, Acc.)
Smart Set, The (SS., Nov., Essays, Skits, Vs.), 25 W. 45th St., New York.	(1 cent up, Acc.)
Snappy Stories (SS., Nov., skits, Vs.), 9 E. 40th St., New York.	(1 cent up, Acc.)
Story World, The (SS.), 6411 Hollywood Blvd., Hollywood, Calif.	(1 cent up, Acc.)
Success (inspirational), 1133 Broadway, New York.	(Good rates, Acc.)
Sunset Magazine (Gen. Misc.), San Francisco, Calif.	(Good rates, Acc.)
System (Bus. Misc.), Cass, Huron and Erie Sts., Chicago.	(2 cents, Acc.)
Telling Tales (SS., Nov., Vs., Skits), 80 E. 11th St., New York.	(1 cent up, Acc.)
Top Notch (SS., Ser., Vs., Misc.), 79 7th Ave., New York.	(1 cent up, Acc.)
Vanity Fair (gossip, skits, society), 19 W. 44th St., New York.	(Good rates, Acc.)
Vogue (fashions, gossip), 19 W. 44th St., New York.	(Good rates, Acc.)
Western Story Magazine (SS., Ser.), 79 7th Ave., New York.	(1 cent up, Acc.)
Woman's Home Companion (household Misc.), 381 4th Ave., New York.	(First-class rates, Acc.)
Woman's World (household Misc.), 107 So. Clinton St., Chicago.	(Good rates, Acc.)
World's Work (Com., Rev.), Garden City, New York.	
Young's Magazine (SS., Nov., Vs.), 377 4th Ave., New York.	(Up to 1 cent, Acc.)

LIST B

Periodicals that pay low rates or pay on publication and those concerning which we have no definite data.

Action Stories (SS., Nov.), 461 Eighth Ave., New York.	(1 cent, Acc. & Pub.)
American Woman, (household Misc.), Augusta, Maine.	(Low rates)
Beauty (beauty hints for women), 175 Duffield St., Brooklyn.	
Beautiful Womanhood (Women's Misc.), 1926 Broadway, New York.	(2 cents, Pub.)
Bookman (book Rev., Com., Misc.), 244 Madison Ave., New York.	
Brief Stories (SS., 1003-3000 wds.), 805 Drexel Bldg., Philadelphia.	(½ cent, Acc.)
Cauldron, The ("Different" SS.), P. O. Box 171, New Haven, Conn.	(½ cent, Pub.)
Chicago Ledger, (SS., Ser.), 500 N. Dearborn St., Chicago.	(½ cent, Acc.)
Classic, (photoplay Misc.), 175 Duffield St., Brooklyn.	Fair rates, Acc.)
Comfort, (household Misc.), Augusta, Maine.	(¾-cent, Acc.)
Contemporary Verse, Logan P. O., Philadelphia.	(Pays only in prizes)
Daily News, The, (SS. under 1500 words, Vs.), Chicago.	(½ cent, Acc.)
Detective Tales (SS., Nov., Ser.), 854 N. Clark St., Chicago.	(Up to 1c., Acc. & Pub.)
Dollars and Sense Magazine (Bus., Misc.), 110 E. 23rd St., New York.	(Up to 2 cents, Acc.)
Double Dealer, The (Gen. Misc.), 204 Baronne St., New Orleans.	(Fair rates, Pub.)
Droll Stories (SS., Nov., Vs.), 377 4th Ave., New York.	(1 cent, Pub.)
Farmer's Wife (Agr., household Misc.), 61 E. 10th St., St. Paul, Minn.	¾-cent up, Acc.)
Film Fun, (movie sketches), 225 5th Ave., New York.	
Folks & Facts (Gen. Misc.), 717 Madison Ave., New York.	(Up to 1 cent, Acc.)

- Forest and Stream, (outdoor sports), 9 E. 40th St., New York. (½ cent up, Pub.)  
 Forum, The, (Com., Rev.), 354 4th Ave., New York. (½-cent, Pub.)  
 Fur News and Outdoor World, (Trapping and Hunting), 370 7th Ave., N. Y.  
 Gentlewoman, (household Misc.), 649 W. 43d St., New York. (½ cent, Pub.)  
 Golfer's Magazine, (golf), 1355 Monadnock Bldg., Chicago. (½ cent, Pub.)  
 Grit, (Gen. Misc.), Williamsport, Pa.  
 High School Life (Student's Misc.), 58 E. Washington St., Chicago. (\$1 to \$2 M., Pub.)  
 Holland's Magazine (household Misc.), Dallas, Texas. (1 cent, Pub.)  
 Home Friend Magazine, (Misc.), 1411 Wyandotte St., Kansas City, Mo. (¾ cent, Pub.)  
 Household Guest, (Family Misc.), 141 W. Ohio St., Chicago. (¼ to ½ cents, Acc.)  
 "I Confess" (personal experiences), Room 1515 Masonic Temple, N. Y. (½ cent up, Acc.)  
 International Interpreter, The (Rev., Articles, SS.), 268 W. 40th St., N. Y.  
 Independent, The (Com., Rev., Vs.), 140 Nassau St., N. Y. (1½ cents, Pub.)  
 Judge (SS., Vs., Skits, Jokes), 627 W. 43d St., New York.  
 Los Angeles Times Illustrated Weekly, (SS., Misc.), Los Angeles, Calif. (About ½ cent, Pub.)  
 Lyric West, The (Vs.), 1139 W. 27th St., Los Angeles. (\$5 page, Acc.)  
 McClure Newspaper Syndicate, (SS., 1200 wds.), 373 4th Ave., New York. (\$3 per M., Acc.)  
 Motion Picture Magazine, (photoplay Misc.), 175 Duffield St., Brooklyn.  
 Mother's Home Life (Household Misc.), 180 N. Wabash Ave., Chicago. (Low rates)  
 Mystery Magazine, (SS., Nov.), 168 W. 23rd St., New York. (Low rates, Acc.)  
 Nation, The (Com., Rev., Vs.), 20 Vesey St., New York.  
 National Brain Power (Inspirational Misc.), 1926 Broadway, New York. (Fair rates, Pub.)  
 National Life (Canadian, Misc.), 112 Union Trust Bldg., Toronto. (Low rates, Pub.)  
 National Sportsman, (outdoor sports), 75 Federal St., Boston. (Very low rates)  
 Nautilus, (new thought and occult Misc.), Holyoke, Mass. (½ cent, Acc.)  
 New Magazine, The (Gen. Misc.), 80 Nelson St., Toronto, Canada. (1 cent up, Acc.)  
 New Pearson's, The (SS., Nov., Ser., Articles), 799 Broadway, New York. (Fair rates, Pub.)  
 New Republic (Com., Rev.), 421 W. 21st St., New York.  
 North American Review (Com., Rev.), 9 E. 37th St., New York.  
 Our Dumb Animals, (animal welfare), 180 Longwood Ave., Boston. (Low rates, Acc.)  
 Outdoor Life, (outdoor sports), 1824 Curtis St., Denver, Colo. (Rarely pays cash)  
 Outers' Recreation (Outdoor sports), 500 N. Dearborn St., Chicago. (Good rates, Pub.)  
 Outing, (outdoor sports), 239 4th Ave., New York. (Fair rates, Pub.)  
 Overland Monthly, (Misc.), 257 Minna St., San Francisco. (No payment)  
 People's Popular Monthly, (SS., Misc.), Des Moines, Ia. (Fair rates, Pub.)  
 Personal Efficiency (success stories), 4046 S. Michigan Ave., Chicago. (1 to 10 cents, Pub.)  
 Physical Culture (Health Misc.), 1926 Broadway, New York. (Good rates, Pub.)  
 Poet and Philosopher (Vs., SS., philosophy), 32 Union Square E., N. Y. (1 cent, Acc.)  
 Poet Lore, (Vs., Rev.), 194 Boylston St., Boston. (Rarely pays cash)  
 Poetry (Vs.), 232 E. Erie St., Chicago. (\$6 page, Pub.)  
 Poetry Journal, (Vs.), 67 Cornhill St., Boston.  
 Rythmus (New Poetry), 140 E. 22nd St., New York. (\$1 line, Pub.)  
 Scholastic, The (Student's Misc.), Bessemer Bldg., Pittsburg. (½ to 1 cent, Pub.)  
 Science and Invention (popular Sci., jokes), 233 Fulton St., New York. (1 to 2 cents, Pub.)  
 Scientific American (Sci., Mech.), Woolworth Bldg., New York. (Fair rates, Pub.)  
 Social Progress (SS., Ser., child training), 205 W. Monroe St., Chicago. (½ cent up, Acc.)  
 Sports Afield, (outdoor sports), 542 So. Dearborn St., Chicago. (No payment)  
 Stars and Stripes, The (soldiers interests), Washington, D. C. (Space rates, Pub.)  
 Survey Graphic (Com., Rev.), 112 E. 19th St., New York. (\$10 a page, Pub.)  
 10 Story Book, (SS., skits), 538 S. Dearborn St., Chicago. (\$6 a story, Pub.)  
 Theatre Magazine, 8 W. 38th St., New York.  
 Today's Housewife (Household Misc.), 18 E. 18th St., New York. (½ to 1 cent, Pub.)  
 Town Topics (SS., gossip, skits, Vs., society), 2 W. 45th St., New York. (1 cent up, Acc.)  
 Travel, 7 West 16th St., New York. (1 cent, Pub.)  
 True Confessions (Startling confessions), Robbinsdale, Minn. (Prize offers)  
 True-Story Magazine (SS., Ser., Experiences), 1926 Broadway, New York. (Fair rates, Pub.)  
 Variety (theatrical), 1536 Broadway New York.  
 Weird Tales (SS., Nov., Ser.), 854 N. Clark St., Chicago. (Up to 1 cent, Pub.)  
 Woman's Weekly, (household Misc.), 431 S. Dearborn St., Chicago. (Up to 1 cent, Pub.)  
 World Fiction (SS., Nov., Translations), 9 E. 37th St., New York.

## LIST C

Trade and class publications.

- Advertising and Selling, 5941 Grand Central Terminal, New York. (Pub.)  
 American Hebrew (Jewish review), 31 E. 27th St., New York. ( $\frac{1}{2}$  cent for fiction)  
 American School Board Journal (Ed.), 422 Milwaukee St., Milwaukee. (Fair rates, Pub.)  
 American Mutual Magazine, The (Bus. Misc.), 245 State St., Boston. (Up to 5 cents, Pub.)  
 Antiques (for collectors), 683 Atlantic Ave., Boston. (Up to 2 cents, Pub.)
- Bankers' Monthly, Rand McNally & Co., Chicago. (1 cent, Pub.)  
 Baptist, The, (Rel. Misc.), 417 So. Dearborn St., Chicago.  
 Better Health (Health Misc.), Elmhurst, Ill. (Varying rates, Acc.)  
 Billboard, (theatrical), 25 Opera Pl., Cincinnati, Ohio.
- Canadian Countryman (SS., Agr. Misc.), 178 Richmond St., W., Toronto. ( $\frac{1}{2}$  cent, Pub.)  
 Catholic World, (Rel. and Misc.), 120 W. 6th St., New York.  
 Caveat (Ed., Fiction), 625 Locust St., St. Louis. (Fair rates, Pub.)  
 Christian Endeavor World (Rel., Misc.), 31 Mt. Vernon St., Boston. ( $\frac{1}{2}$ -cent, Acc.)  
 Christian Guardian, (Rel.), 299 Queen St. W., Toronto, Canada.  
 Christian Herald (Rel. and Gen. Misc.), 91-103 Bible House, New York. Up to 5 cents, Pub.)  
 Christian Standard, (Rel.), 9th and Cutter Sts., Cincinnati, Ohio.  
 Churchman (Rel. Misc.), 2 W. 47th St., New York.  
 Congregationalist & Christian World, (Rel. Misc.), 14 Beacon St., Boston.  
 Continent, The, (Rel. Misc., Presbyterian), 509 So. Wabash Ave., Chicago. (Fair rates, Acc.)
- Editor & Publisher, (newspaper Tr. Jour.), 1117 World Bldg., New York. (\$2 a column, Pub.)  
 Epworth Herald, (Rel. Misc.), 740 Rush St., Chicago. ( $\frac{1}{2}$ -cent, Acc.)  
 Etude, The, (music), 1712 Chestnut St., Philadelphia. (Fair rates, Pub.)
- Farm Journal (Agr. Misc.), Philadelphia, Pa. (1 cent, Acc.)  
 Farm, Stock and Home, (Agr.), 830 Hennepin Ave., Minneapolis, Minn.  
 Farmer, (Agr., Misc.), 57 E. 10th St., St. Paul, Minn.  
 Forbes Magazine (Bus., Misc.), 120 5th Ave., New York. (1 cent, Pub.)  
 Ford Car Trade Journal, Montgomery Building, Milwaukee, Wis. (Good rates)  
 Ford Owner and Dealer, (Ford Misc.), Montgomery Bldg., Milwaukee. (Good rates)
- Garden Magazine, (Agr., Misc.), Garden City, New York.  
 Golden Now, (Rel., child training), Elgin, Ill. ( $\frac{1}{2}$ -cent up, Acc.)  
 Good Hardware (Trade Misc.), Butterick Building, New York. (1 cent up, Acc.)
- Health Builder, The (Health), Garden City, L. I., N. Y. (1 cent up, Acc.)  
 Highway Magazine, The (Highway Misc.), 215 N. Michigan Ave., Chicago. ( $\frac{1}{2}$  to 2 cents, Acc.)  
 How To Make Money, 24 Jackson St., Long Island City, N. Y.
- Motor Boating, (Mech.), 119 W. 4th St., New York.  
 Motor Life (Mech., Misc.), 1056 W. Van Buren St., Chicago. (1  $\frac{1}{2}$  cents, Pub.)
- National Printer-Journalist (Trade Jour.), Montgomery Bldg., Milwaukee.  
 New Review, (Com., Rev.), 150 Nassau St., New York.  
 Normal Instructor and Primary Plans (Ed.), Dansville, N. Y. (Fair rates, Pub.)
- Ohio Farmer, (Agr., Misc.), 1011 Cleveland Ave., Cleveland, Ohio.
- Photo Era, (camera craft), 367 Boylston St., Boston.  
 Picture Play Magazine, (photoplay Misc.), 79 7th Ave., New York. (Little market)  
 Popular Educator, (Ed.), 50 Bromfield St., Boston. (\$2.50 a column, Pub.)  
 Poster, The (advertising), 28 E. Jackson Blvd., Chicago. ( $\frac{3}{4}$  cent up, Pub.)  
 Primary Education, (Ed.), 50 Bromfield St., Boston. (\$2.50 a column, Pub.)  
 Progressive Grocer (Trade Misc.), Butterick Building, New York. (1 cent up, Acc.)  
 Progressive Teacher (Ed.), Morristown, Tenn. (\$2.50 page, Pub.)
- Rays from the Rose Cross, (Rel., occultism), Oceanside, Calif.
- Semaphor Monthly, The (R. R., Misc.), 1016 Amer. Bank B., Oakland, Cal. (Fair rates, Pub.)  
 Specialty Salesman (Bus., Misc., SS.), South Whitley, Ind. (Moderate rate, Pub.)  
 Successful Farming, (Agr., Misc.), Des Moines, Ia.  
 Sunday School Times (Rel. Misc.), 1031 Walnut St., Philadelphia. (\$4 per M., Acc.)  
 Sunday School World, The (Rel. work), 1816 Chestnut St., Philadelphia. ( $\frac{1}{2}$  cent, Acc.)  
 System on the Farm (Agr. Misc.), 299 Madison Ave., New York. (Good rates, Acc.)
- Talmud Magazine, The (Jewish—art, literature), 8 Beacon St., Boston. (Low rates, Pub.)  
 Trained Nurse and Hospital Review, (medical), 38 W. 32d St., New York. (Fair rates)  
 U. S. Air Service (Aviation), 339 Star Building, Washington. (Prizes only)



## LIST D

## Juvenile publications.

- American Boy**, The (General Miscellany, older boys), Detroit, Mich. (1 cent up, Acc.)
- Baptist Boys and Girls**, (medium ages), 161 8th Ave., N., Nashville, Tenn.  
Beacon, 25 Beacon St., Boston.
- Boy Life**, 9th and Cutter Sts., Cincinnati, Ohio.
- Boys and Girls**, Nashville, Tenn.
- Boys' Comrade**, (14 to 18), 2712 Pine St., St. Louis, Mo.
- Boys' Life** (Boy Scouts—ages 15-16), 200 Fifth Ave., New York. (1 cent, Acc.)
- Boys' Magazine**, (average ages), 5146 Main St., Smethport, Pa. (Low rates, Pub.)
- Boy's Weekly**, The (Boys' Misc., 9 to 15), 161 8th Ave., Nashville, Tenn. (Fair rates, Acc.)
- Boy's World** (medium ages), D. C. Cook Pub. Co., Elgin, Ill. (\$4 per M., Acc.)
- Canadian Boy**, (boys' Misc.), Banque National Bldg., Ottawa, Ont.
- Child's Gem**, (very young), 161 8th Ave., Nashville, Tenn.
- Child Life** (2 to 10), 536 S. Clark St., Chicago.
- Children's Hour**, The (Boys and Girls, under 12), Boston 19, Mass. (Low rates, Acc.)
- Classmate**, 420 Plum St., Cincinnati, Ohio. (¼ to ½ cent, Acc.)
- Dew Drops**, D. C. Cook Pub. Co., Elgin, Ill.
- Forward**, Witherspoon Bldg., Philadelphia. (½ cent, Acc.)
- Girlhood Days**, 9th and Cutter Sts., Cincinnati, Ohio.
- Girls' Circle**, (13 to 17), 2710 Pine St., St. Louis, Mo.
- Girl's Companion**, D. C. Cook Pub. Co., Elgin, Ill.
- Girl's Weekly**, The (Girls' Misc., 9 to 15), 161 8th Ave., Nashville, Tenn. (Fair rates, Acc.)
- Girl's World**, 1701 Chestnut St., Philadelphia.
- Haversack**, The (boys, medium ages), 810 Broadway, Nashville, Tenn.
- Home and School**, 1710 Chestnut St., Philadelphia.
- Home & School Visitor** (Ed., SS., Juv. Misc.), Greenfield, Ind. (½ cent, Pub.)
- John Martin's Book** (younger children), 128 W. 58th St., New York. (¼ cent up, Acc.)
- Junior Joys**, (9 to 12), 2109 Troost Ave., Kansas City, Mo.
- Junior World**, (8 to 12), 2712 Pine St., St. Louis, Mo.
- Kind Words** (Young people), 161 8th Ave., Nashville, Tenn. (Fair rates, Acc.)
- King's Treasures**, Witherspoon Bldg., Philadelphia. (¼ to ½ cent, Acc.)
- Little Folks**; The Children's Magazine, Salem, Mass. (Low rates)
- Lutheran Young Folks** (SS., Ser., Misc.), 9th and Sansom Sts., Phila. (\$4 per M., Acc.)
- Mayflower**, The, The Pilgrim Press, Boston. (Fair rates, Acc.)
- Onward**, Box 1176, Richmond, Va. (Low rates, Acc.)
- Picture Story Paper** (very young), 150 Fifth Ave., New York.
- Picture World** (children under 12), 1816 Chestnut St., Philadelphia. (\$2 per M. up, Acc.)
- Pure Words**, 9th and Cutter Sts., Cincinnati, Ohio.
- Queen's Gardens**, (girls' 12 to 14), Witherspoon Bldg., Philadelphia.
- Something Doing**, 9th and Cutter Sts., Cincinnati, Ohio.
- Something To Do**, 120 Boylston St., Boston.
- St. Nicholas** (children, all ages), 353 4th Ave., New York. (1 cent, Acc. & Pub.)
- Sunbeam**, 1319 Walnut St., Philadelphia.
- Torchbearer**, The (girls, medium ages), 810 Broadway, Nashville, Tenn.
- Wallace's Farmer** (Agr. Misc., Juv. fiction), Des Moines, Iowa. (½ to 1 cent, Acc.)
- Watchword** (Rel. SS., Ser.), Otterbein Press, Dayton, Ohio. (\$1.25 M., Acc.)
- Wellspring** ((boys and girls, medium ages), 14 Beacon St., Boston. (½ cent, Acc.)
- What To Do** (younger children), D. C. Cook Pub. Co., Elgin, Ill. (\$4 per M., Acc.)
- Young Churchman**, (10 to 15), 1801 Fond du Lac Ave., Milwaukee, Wisc. (Very low rates)
- Young Folks**, 1716 Arch St., Philadelphia. (\$4 per M., Acc.)
- Young People**, 1701 Chestnut St., Philadelphia.
- Young People's Paper** (family reading), 810 Broadway, Nashville, Tenn. (½ cent, Acc.)
- Young People's Weekly**, 1142 Wrightwood Ave., Chicago.
- Youth's Companion** (family, Misc.), 881 Commonwealth Ave., Boston. (1 to 3 cents, Acc.)
- Youth's Comrade** (boys, medium ages), 2109 Troost Ave., Kansas City, Mo. (½ cent, Acc.)
- Youth's World** (medium ages), 1701 Chestnut St., Philadelphia. (\$3 to \$4 per M., Acc.)



## The Literary Market

(Continued from Page 23)

*The Cauldron*, P. O. Box 171, New Haven, Conn., pays ½ cent a word on publication. The editor, Harry F. Preller, is not easy to "convince." He is specific and helpful, giving such pointers as "Too conventional, and lacking in purpose," "Not sufficiently interesting," etc.

*The Wright Magazine*, formerly at Little Rock, Arkansas, is now located at Kansas City, Missouri, P. O. Box 304.

## Prize Contests

*Witter Bynner*, through the *Poetry Society of America*, offers \$100 for the best poem, or group of poems, not exceeding 200 lines, by an undergraduate of any American college or university. Previous publication does not disqualify. Not more than 200 lines may be submitted by any one person. Envelopes must be marked: "Poetry Society Contest." Contest closes May 1, 1923. Judges: Carl Sandburg, Witter Bynner and Alice Corbin. Send poems to the latter, Box 444, Santa Fe, N. M.

*Story World and Photodramatist*, 6411 Hollywood Boulevard, Hollywood, offers cash prizes of \$25, \$15 and \$10 for the three best essays of not more than 250 words each on the subject: "The Best Original Photoplay I Have Seen Since January 1st, 1923." All manuscripts must be prepared in regular technical form and none will be returned to the authors. Contest closes at midnight March 30th.

*The J. Walter Thompson Company*, New York, offers three prizes totaling \$2,800 for essays on the subject of "A Statistical Index of the Purchasing Power of Consumers in the United States." The prizes are \$1,500, \$800 and \$500. Complete details may be had by writing to the chairman of the board of judges, Professor Robert E. Chaddock, Kent Hall, Columbia University, New York.

*The Pioneer Writers' Guild of America*, 9 Charles Street, New York, announces a \$600 prize contest, open only to writers and artists whose work has never been published (except in school, college and fraternal journals). The prizes are \$150 each for the best short story, poem, play and cartoon. The winning play, story, poem and cartoon will be published in the May issue of *The Pioneer*. Complete information concerning the contest may be had by writing to the above address.

*The Philadelphia Record*, 917 Chestnut Street, Philadelphia, pays \$2.50 each for the best joke or anecdote each week and \$1 each for all others used, also \$1 each for acceptable household suggestions. This publication buys verses, sketches and fables for its children's page and timely articles for its magazine section.

*The Inner Poetry Circle* of Denver, Colo., offers book prizes in a poetry contest open only to Colorado non-professionals. For full details write to Abbie T. Hays, Chairman Contest Committee, 1540 Grant Street.

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*Wall Paper Manufacturers' Association*, 461 Eighth Avenue, New York, offers prizes totaling \$1,000 for slogans that will convey to the public the importance of wall paper in the life and well-being of the American people. The prizes are \$500 for the best, \$200 for the second, and twenty prizes of \$20 for additional ones. Contest closes April 15. Mail slogans to Publicity Director.

*The Imperial Order Daughters of the Empire*, Canada, will offer annually, beginning with 1923, two cash prizes, one of \$200 for the best short story, and one of \$100 for the best one-act play. Contest is open to British subjects only. Particulars may be obtained from National Educational Secretary, I. O. D. E., 238 Bloor Street, East Toronto, Canada.

*World Music Publishing Corporation*, 245 W. Forty-seventh Street, New York, offers \$500 for the best third verse to be written for "Empty Arms," which now contains two verses and a chorus. Details can be obtained from George Graff, Jr. at the above address. Contest closes June 30, 1923.

*The Stars and Stripes*, Washington, D. C., conducts a prize contest in which \$15, \$10, and \$5 are awarded each week for articles on subjects connected with the administration of the government. Open to service and ex-service men only.

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## Trade Article Markets

BY MARY L. TENERY

**T**HE writer who desires to enter the field covered by the trade article finds a vast and varied market for manuscripts. Each trade has its own publications, many or few, and they are all in the market for material, excepting a minority that employ staff writers.

I would suggest that the writer contemplating going in for the trade article provide himself with some sort of a filing system. It makes little difference what kind. If you run across anything that concerns a particular trade, file it for future reference and when the material justifies it, either alone or in conjunction with other items, work it up into an article.

The daily papers often give a tip to some unusual campaign that you can write up. Or you may run across a shop that is a little different from its brothers, or one that is expanding while its competitor across the street is playing a losing game. Just such things are what the trade press snaps up.

I will make no attempt to list the trade markets that are better known, such as *Printers' Ink*, *Popular Science*, *Popular Mechanics*, *Retail Druggist*, and the like, for, while they all offer an excellent market, that fact is pretty well known. I had rather discuss some that are perhaps not so generally known, and will open up a new field to the contributor.

In listing the markets I give no rates, as they often vary in accordance with the material offered. Few of the trade papers pay the same rate to all, and it would be confusing to quote rates, for that reason. Most of the papers pay on publication, although there is a slight tendency of late toward payment on acceptance.

*The Commercial Vehicle*, 239 W. Thirty-ninth Street, New York, is constantly on the lookout for a story of some truck, or fleet of trucks, that are making money for their owners. Or perhaps you know of a unique use that some truck is being put to, or an unusual body that some enterprising dealer has devised. You will find the editor glad to accept an interesting article along these or similar lines.

*The Progressive Tailor*, 315 Fourth Avenue, New York, will take interest in anything in the tailoring line. It does not, however, use articles concerning clothing dealers. It likes "how" articles—How a tailor increased his sales by an unique advertising scheme, or from giving a superior line of service. It is interested, too, in window displays that are out of the ordinary. Articles should be accompanied by good pictures, or clippings of ads for reproduction.

*The Hardware Salesman*, 1801 Leland Avenue, Chicago, will often offer a special assignment if

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*Hotel Management*, 142 Madison Avenue, New York, likes articles that will show the hotel man how to make more money, give more service and still not increase, but rather decrease, his rates.

*The Luggage Review*, 507 Knickerbocker Building, Broadway and Forty-second Street, New York, is interested in articles, long or short, that cover the various phases of the leather business—the retailing of trunks, luggage or leather goods. Its special interest lies in interesting publicity stunts, so if your luggage dealer is putting over an unique or an unusual advertising campaign write him up and sell the article to *Luggage Review*.

*Candy and Soda Profits*, The Profits Publishing Co., St. Paul, Minn., is a ready buyer of articles that make for the betterment of the soda and candy end of the drug business. Always on the lookout for articles telling how to run a better fountain, mix a better drink, fix a better window display, or a niftier candy sale than some other store. Cultivate the soda man at your home drug store; he will often go so far as to give explicit direction for mixing drinks that he has "invented." This magazine also uses pictures of attractive fountains and window displays.

*The Gas Age Record*, 52 Vanderbilt Avenue, New York, should prove a live market now that so many of the local gas companies are conducting publicity campaigns. You will find your local company ready to aid you.

*American Seedsman*, 322 S. La Salle Street, Chicago, is a good market for the article dealing with the various activities of the seedsman. Uses articles on growing and harvesting seeds, as well as retail store methods. The latter will find the readier sale and should be along the lines of novel window displays, good advertising copy that has been a business getter, credit plans and pictures of good interiors. The various sidelines that the seedsman handle may also be taken as a subject, and used as the basis of a good story.

*The Druggist*, Memphis, Tenn., uses much material covering the drug trade. Articles telling how to increase sales are especially liked.

*Women's and Infants' Furnisher*, 1123 Broadway, New York, accepts articles covering different departments of women's furnishing stores. It likes stories dealing with turnover, advertising, selling, as well as interviews with buyers.

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